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*DEUTSCHE GRAMMATIK VON HERMANN PAUL, VERLAG VON MAX NIEMEYER, 1916-1920.* Band I, Lautlehre, pp. iv, pp. 378. Band II, Flexionslehre, pp. 345. Band III, Syntax (Erste Hälfte), pp. 456. Band IV, Syntax (Zweite Hälfte), pp. 423, Band V, Wortbildungslehre, pp. 142.

Wilmanns by an untimely violent death was denied the joy of completing his grammar. Paul, in spite of old age, severe sickness, blindness, and the horrors of war has brought his life's work to a fitting close by finishing his grammar, which is now accessible to us all in the form of five handy volumes. He reached the goal only by the skin of his teeth, but on the other hand under the most favorable circumstances possible. He finished this book at the end of a long life in which he had schooled himself in large ambitious enterprises for his last and crowning work. Grimm wrote his great grammar at a time when little was known. Paul completed his at the close of a great period of linguistic activity in the full light of its rich literature. Another circumstance favored Paul. The extensive linguistic literature of our time consists of countless monographs treating of different phases of language development, so that the vast literature is accessible only to comparatively few in the largest seats of learning where there are adequate library facilities. Paul by his industry and comprehensive intellect spanned the entire range of the subject, presenting to students of the language in a narrow compass a view of the entire field. It's a book that ought to be a blessing to many.

As the writer first glanced at the volumes of the new work lying on his table and examined hastily the flimsy binding and the wretched paper that bore the evident marks of war, the question darted through his mind: "Is it the same old Paul, the Paul of the "Beiträge," of the "Prinzipien," and the "Wörterbuch," etc., or does it bear the traces of weakness and suffering? The fifth volume or word-formation is good in quality, but much smaller than the other volumes. This represents a real loss to us but the other volumes are amazingly complete. The writer has read them several times and still re-reads them to secure added enjoyment. At first he often proceeded with breathless interest, sometimes much disappointed at Paul's complete silence on many points and at the same time greatly pleased, for Paul is often more eloquent by his silence than other scholars in their choicest expression. It is absolutely impossible for this man to talk when there are no facts. Paul's many silences are among the most instructive portions of his book. Wherever he talks, there are formidable stacks of facts back of him. This explains his attitude toward Daniel Sanders. It has always been fashionable to speak slightly of Sanders. While

some men speak thus just to show that they are real scholars, Paul, who has more grammar in the tip of one of his little toes than these men have in their entire body, refers to Sanders frequently and has now and then a kind word for him. Although the two men are antipodes—Paul, one of the leaders in the historical method, and Sanders with little sense in his nature for history—their minds meet in their profound respect for facts. Sanders's dictionary has evidently been a great help to Paul, and he has generously acknowledged it.

In reading and re-reading parts of the Grammar which are especially interesting the writer has time and again been impressed by the total lack of personality in its style, as in all of Paul's other works. The thought is never colored by the feeling of the author. The man, back of the words, never becomes visible. There are none of those outbreaks of personal feeling against an opponent which are so common among German scholars. Even where there is a rare display of such feeling, it is only seemingly personal. For instance, where he remarks rather petulantly that some of the arbitrary rulings of Professor Siebs in his "Bühnenaussprache" are not worthy of respect he is not at all unfriendly to the stage pronunciation, indeed, recognizes fully its beneficent influence, but to him, who all his life has studied only facts and recognizes only natural forces, it is sometimes difficult to recognize an arbitrary regulation of the language. It was the *scholar*, not the *man*, who spoke. The language here, as elsewhere, is absolutely objective. Long ago Paul, the man, became lost to the world. He lives entirely in his work, in his cause. He never writes down sentences under the impulse of a sudden idea, but throughout a long period of study they ripen like apples on a tree. As his facts grow, his thoughts take form. His language is simple and lucid, because the author is constantly in touch with facts. Language is usually obscure because the thought has not taken definite shape and the facts have not become luminous. If it were not for this marvelous lucidity and precision, one would be tempted to say, looking at the stacks of facts in the background: "Another German plodder!" It has unfortunately become fashionable since the war to say that German science has been overestimated, that German scholars are mere plodders who collect facts for more gifted peoples to use. Of course Paul *is* a plodder, a monstrosity of industry. Such vast collections of facts, arranged in such orderly fashion, are rare, but on the other hand it is as plain as an axiom that his is one of the best and largest minds that have ever worked in this field of study. The stamp of a peculiar genius is to be plainly seen in his work.

The last thought suggests at once the name of Wundt. Is it going to be Paul, or Wundt? For years that has been the

absorbing question in the life of the writer, who for a long time fought a furious battle within himself. That question has been settled by Paul's last book. Wundt, the psychologist—another German plodder and genius—has in the last years made a tremendous stir in language circles. He has affected Paul as much as he has other scholars, although it is not probable that Paul is conscious of this fact, to judge by his own words upon different occasions. There are still many points which separate them, and one mighty chasm that can never be bridged—one is a linguist, the other a psychologist. But when—even in case of persons connected by the closest ties—did two minds ever blend, and what a pity it would be if they did? Each mind instinctively defends its own, but at the same time unconsciously in its struggles with its opponent re-adjusts itself to the new facts that present themselves. Wundt has studied the growth of the sentence psychologically. With a boldness that startles Paul he seeks to penetrate the darkness that hides the origin of things, but after all Wundt is not a mere visionary, he too has facts back of him, and here Paul can follow him. Where Wundt calls attention to the old verbless appositional type of sentence, still to be found in the present stage of the language, Paul with his well-trained mind not only follows but calls attention to the fact that this primitive type of sentence may still in spite of its severe simplicity express accurately all that is now expressed in intricate, hypotactic form with a principal verb and a principal proposition in connection with a subordinate clause, introduced by a subordinate conjunction: *Ende gut, alles gut*=*Wenn das Ende gut ist, so ist alles gut*. Paul in talking of the evolution of the sentence never uses Wundt's phraseology, nor does he emphasize the same things and look at them from the same angle, and yet he might truthfully say: "I have already said all these things." But there is often a great difference whether we accent one word or another in a sentence, and the angle of vision often becomes important. For years the writer has been gradually assuming the Wundt angle of vision. When the learned German literature since 1914 laden with good things arrived at the close of the war, it brought many surprises. The Wundt conception had been gaining ground steadily in Germany during the great world struggle and in some scholars, especially Professor Deutschbein, had assumed a shape somewhat similar to that which it had assumed in the writer's mind. Professor Deutschbein had been writing an English grammar and the writer preparing the new edition of his large German grammar, which will soon go to press. Will it be Wundt? Wundt has given us much, but he has also given us very little. One could surely never construct a system on the basis of the meagre

materials that Wundt has given us. We surely could also never apply his method; but he has pointed out the *direction* many will go, and that is, after all, very much indeed for one man to do. For the present moment, it may be Wundt, but tomorrow it will be Paul. We shall continue to learn from him and to employ his method. We shall, however, probably put the emphasis in a different place, change our direction and our phraseology slightly, and if we be true to our calling, emancipate ourselves in part from both men and become independent searchers for the truth.

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*A SHORT HISTORY OF AMERICAN LITERATURE.* By Walter C. Bronson. Revised and Enlarged. D. C. Heath and Company.

*A HISTORY OF AMERICAN LITERATURE.* By Percy H. Boynton. Ginn and Company.

That the revaluation of American traditions is no longer wholly in the hands of the journalists has been proved more than once in the course of the past twenty-four months. During that time, not to mention the Cambridge History volumes, there have appeared four noteworthy books on American literature: the collection of *American Poetry* by Boynton, the *Century Readings* by Pattee, the revision, more recently, of Bronson's handbook, and now Boynton's *A History of American Literature*—all of them carefully done and boding well for a revival of interest in the literary expression of our people.

The revision of Bronson's handbook has led to an expansion of the last twelve pages to seventy, a bringing of the bibliography up-to-date, and an addition of extracts from Franklin to Parkman. Whatever one's judgment as to the sphere of a book approximately one third of which is composed of names and dates, there is no denying that such criticism as it contains, while austere, is acute, and that the bibliography is valuable because it is accurate and extensive. The extracts now appended from nineteenth century writers are so meager, however, that the manual should be supplemented by some book of selections as full as Pattee's.

Boynton's *American Literature* provides a stimulating criticism of one or two cardinal works by each major writer, a large number of well-chosen extracts, and bibliographical lists that give chapter for chapter available editions and that include magazine articles. A feature of the book is the recognition that it accords to the significance of periodicals; there is appended a "relatively complete and compact 'Who's Who' of